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OFFICIAL PUBLICATION

New Hampshire Chapter of the American Institute of Architects

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VOL. 9 MAY, 1958 NO. 10

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COVER PICTURE

Construction Photo of Greek Orthodox Church at Dover, N. H.

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ELECTION OF CHAPTER A. I. A. COMMITTEES FOR 1957 - 1958

Joseph F. Lampron, Secretary of N Hampshire Chapter, A.I.A., announces t election of the following Chapter Co mittees for 1957-1958:

CHAPTER ACTIVITIES

Chapter Affairs, Membership, Cente nial Observance, Education, Office Practi Awards and Scholarship:

Norman P. Randlett, Chairman, Euge F. Magenau, Maurice E. Witmer, Eric Huddleston, Edgar H. Hunter, Charles Gray.

PUBLIC RELATIONS

Public Relations, Government Relatio N. H. Architect, Home Building and Co struction Industries, Collaboration wi Design Professions:

Richard Koehler, Chairman, Alexand J. Majeski, Shepard Vogelgesang, Ale ander R. James, Carl E. Peterson.

COMMUNITY DEVELOPMENT

Community Development, Preservati of Historic Buildings, Research, Scho Buildings, Hospitals and Health.

Arnold Perreton, Chairman, Horace Bradt, Alfred T. Granger, Leo P. Provo Stephen P. Tracy.

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Laconia

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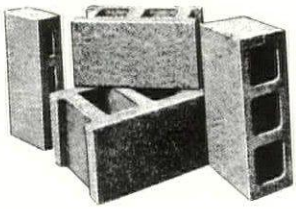

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The President's Message

Murals have been used down through the ages to depict past and present events of significance. Much of historical value has been learned from early mural work.

The present day use of murals as a decorative feature in a structure seems to be limited to banks and to monumental types of public buildings. Murals have practically disappeared from new public school buildings due to budget limitations primarily, yet one rarely sees murals used in churches that have been built in the past few years.

The use of reliefs and sculptural shapes both in natural figures and in abstract designs in contemporary projects is admirable and in many instances they are very pleasing and effective. However, the mural seems to be losing out in this post-war period.

During the depression years, many of the new post offices and other government buildings had painted mural decorations depicting historical events of local character. Most of this work was good and some of it was very bad. Perhaps these bad ones have discouraged clients from approving the use of murals in their new buildings.

The wide variety of materials available today together with modern technical competence should serve as an impetus to creating and producing murals of excellent quality.

Photo murals are the least costly and are used very successfully in commercial work. Many offices of industry have fine murals of this type using their factories, sources of materials and manufacturing processes for subject matter.

Mosaic tile has been used for centuries in mural work but is seldom seen today. Many fine examples of mosaics remains just as beautiful today several centuries after they were installed. The commercial tile manufacturers have many interesting geometric patterns available in fine colors but they all present a mass-produced appearance.

Another manufactured product that possesses unlimited possibilities for decorative work is porcelain enamel. This material is ideal for colored designs and is durable enough for exterior work.

A few artists have done excellent murals in stainless steel and in aluminum. The techniques used have been acid etching, tool engraving and hammering.

Etched or sandblasted glass have been used successfully for decorative panel work. Many of the newer plastic materials provide unlimited possibilities along this line.

Today, every departure from former habits and ideals is attributed to television. As long as we have something to blame for juvenile delinquency, lack of reading or the absence of good conversation, we might as well follow the popular trend and blame television for the decline in the use of murals in todays architecture.

John D Betley

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GREEK ORTHODOX CHURCH

"The Annunciation"

"ΕΥΑΓΓΕΛΙΣΜΟΣ"

DOVER, NEW HAMPSHIRE

ARCHITECTS and ENGINEERS: DIRSA & LAMPRON
Manchester, N. H.

GENERAL CONTRACTOR: S. E. LaPERLE & SONS
Exeter, N. H.

This church, now being constructed on Locust Street in Dover, New Hampshire, is to replace a former church located on the same site which was completely destroyed by fire in December 1956. The new church is designed to provide facilities for all activities of a community of 350 members. Provisions have been incorporated for all social and instructional functions in the basement level. Suitable separate means of access have been provided for these areas without interference with the upper church functions. The design and choice of materials in the building were carefully selected to obtain low initial costs, along with low maintenance, operating and insurance costs.

Facilities provided in the basement are: hall, a stage which will also be used as a classroom, dressing and storage room, kitchen, men and women toilet rooms, cloak room and boiler room. Facilities provided for on the first floor are narthex, nave, office, temple, priests' sacristy and boys' sacristy. The choir loft and storage rooms are above the narthex.

Construction is as follows:

Basement:

Concrete foundation walls, concrete floor slab on grade, brick and cinder block exterior walls above grade, cinder block interior partitions, asphalt tile floor finish, acoustical plaster ceilings, all interior masonry walls painted.

First Floor:

Concrete floor slab on steel joist asphalt, rubber and vinyl tile floor finis brick and cinder block exterior walls, a interior walls and partitions are finish with face brick, acoustical plaster ceiling all oak interior trim and doors, wood ro sheathing on steel frame, asphalt roofin aluminum sash, copper covered base f aluminum cupola and an aluminum ma entrance feature.

Zoned forced hot water was used f the heating system. The lighting fixtur in the nave are all concealed. The buildi is protected by an automatic low voltag fire locator system and a system lightning protection.

Sub-Contractors and Material Suppliers

Entrance and Cupola—United Glass & Alu inum Co., Inc., Manchester.

Steel Joists—Builders Iron Works, Somervil Mass.

Structural Steel—Lyons Iron Works, Manche ter.

Roofing—M. J. Murphy & Sons, Dover.

Plastering—Leon Calawa, Jr., Litchfield.

Floor Covering—M. J. Murphy & Sons, Dov

Furnishings — Gothic Craft, Northboro, Mas

Plumbing, Heating and Ventilating — C. Lurvey & Co., Rochester.

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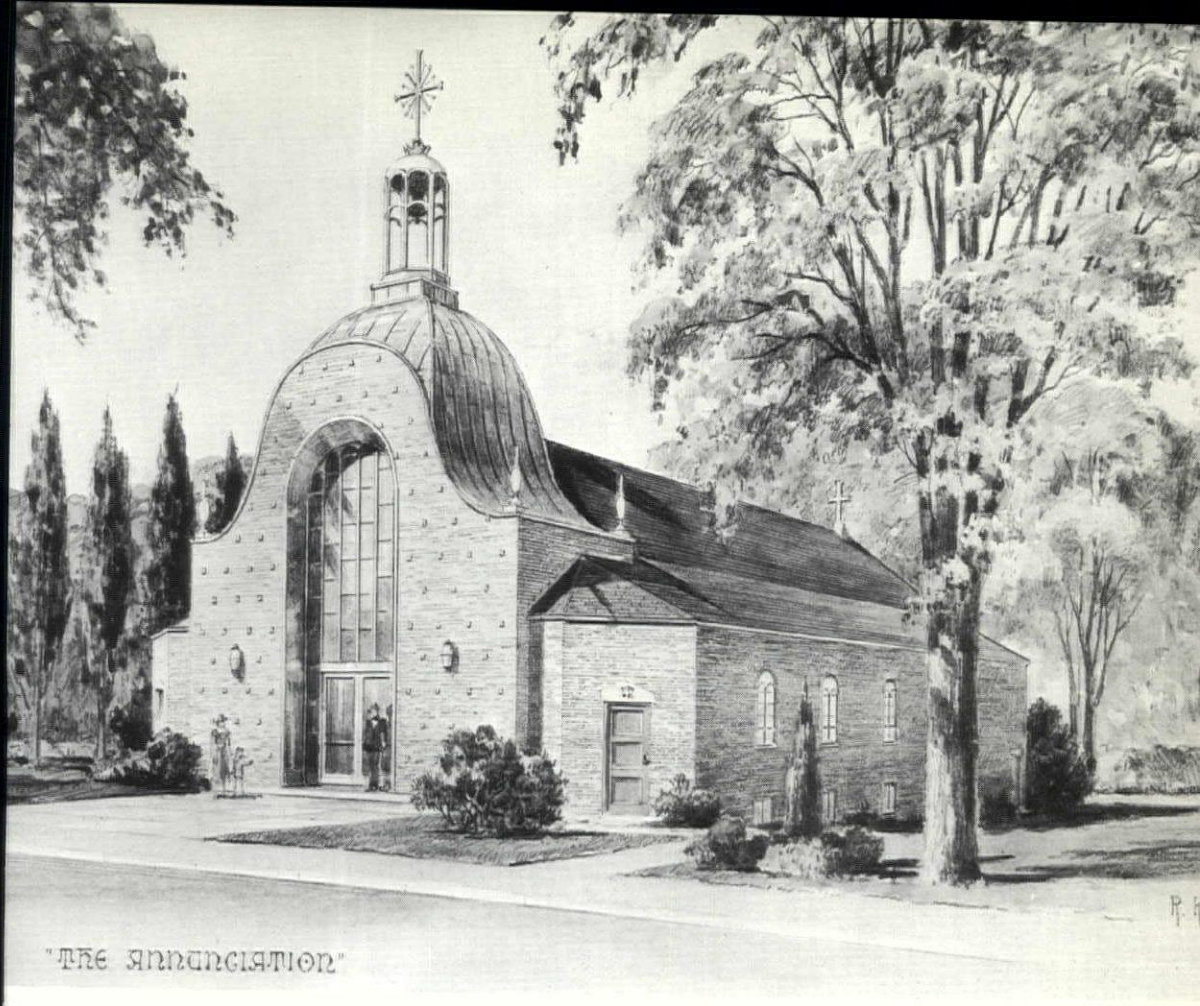

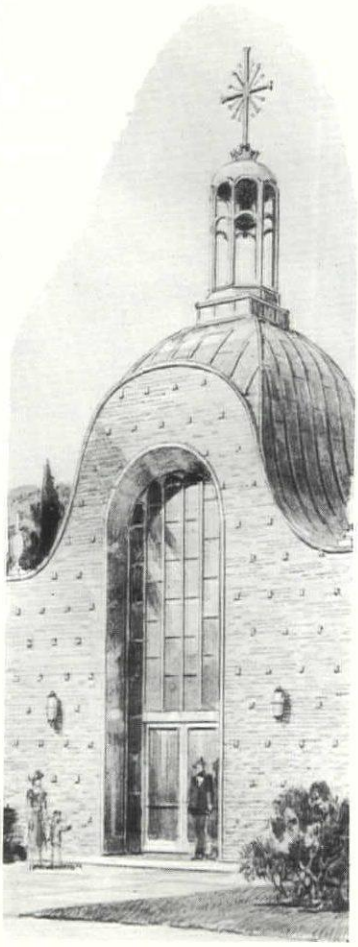

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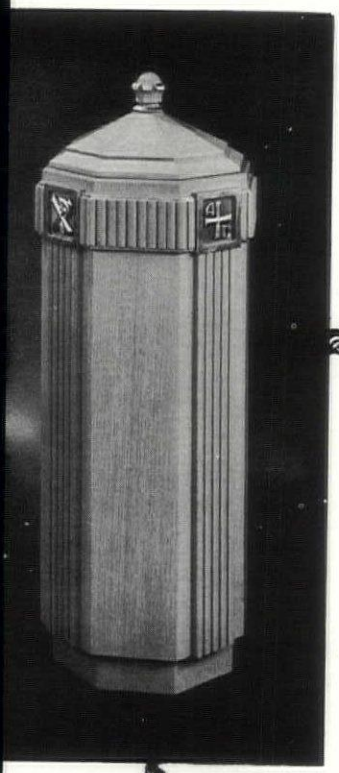
View of Nave and Temple Screen



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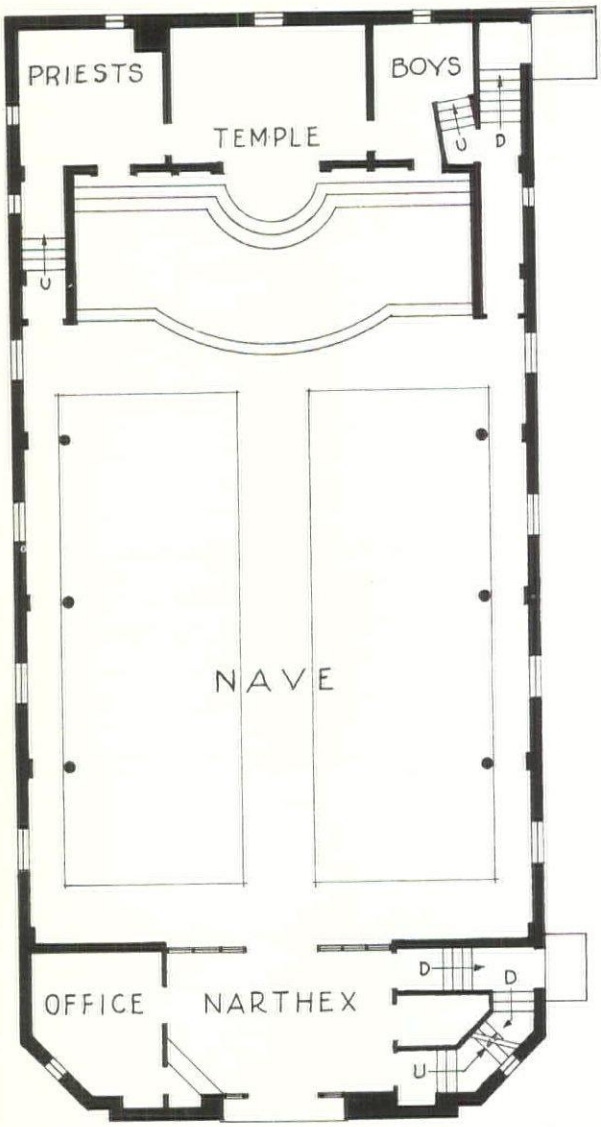
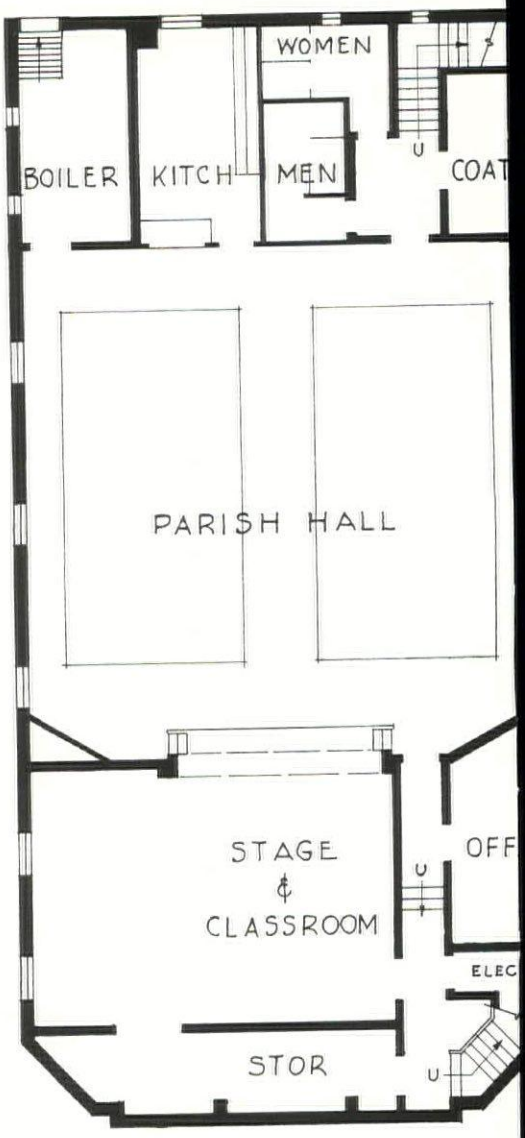
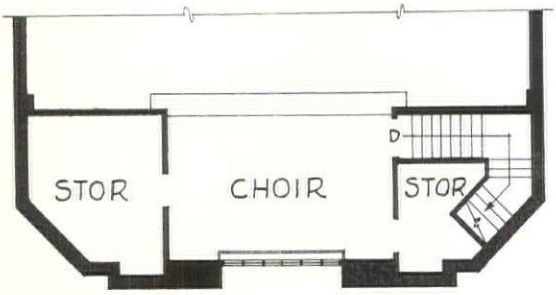
"The Annunciation"



FIRST FLOOR PLAN



BASEMENT PLAN



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FEDERAL BILLBOARD CONTROL ENACTED

The long fight to establish some method of billboard control on the Federal Interstate Highway system has been won. Congress last week incorporated a new section in the Federal highway bill providing incentives to states which agree to meet Federal roadside standards. While opponents weakened the original bill through amendments, nonetheless a national policy of discouraging billboards has been established.

The American Institue of Architects and its members who worked so hard for this legislation can take great satisfaction in knowing that the efforts expended, contributed in no small measure to the favorable outcome of the up hill battle in the Congress. On two occasions within the last year, President Chatelain strongly urged congressional committees to adopt such legislation.

After furnishing to every member the pamphlet "Express-Highways or Buy-Ways" prepared by the National Roadside Committee, the Institute was call on and filled requests for thousands additional copies. These were distribut by AIA members to their friends and other groups.

Although this important first rou against the billboard lobby has been wo the fight must be continued at the sta level. The Federal government is offeri the incentive but its now up to the stat to pass legislation, if they do not alrea have it, that will meet the Federal r quirements for the bonus payments. It suggested that those opposing billboar on the highways check the situation their own states and, if necessary, ur state legislation to take the requir action.

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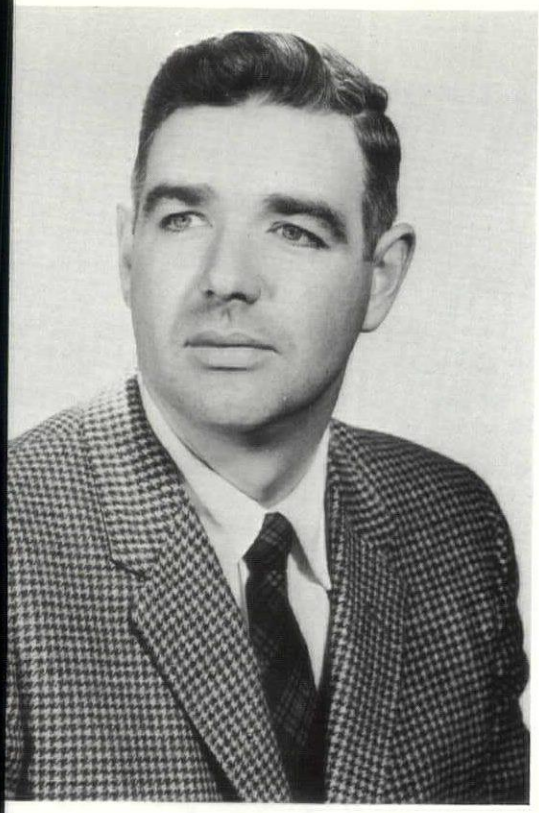

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Edgcomb Steel of New England, Inc., Nashua, has announced that Frank Ballou as joined the company as its sales repre-entative for New England in Building Products.

Prior to joining Edgcomb, Frank Ballou perated his own business in specialty uilding products in Manchester. Previous-y he was associated with Overhead Door ales Company.

Mr. Ballou resides in Hollis, with his vife Nancy and their four children Sandra, usan, Steven and Sarah.

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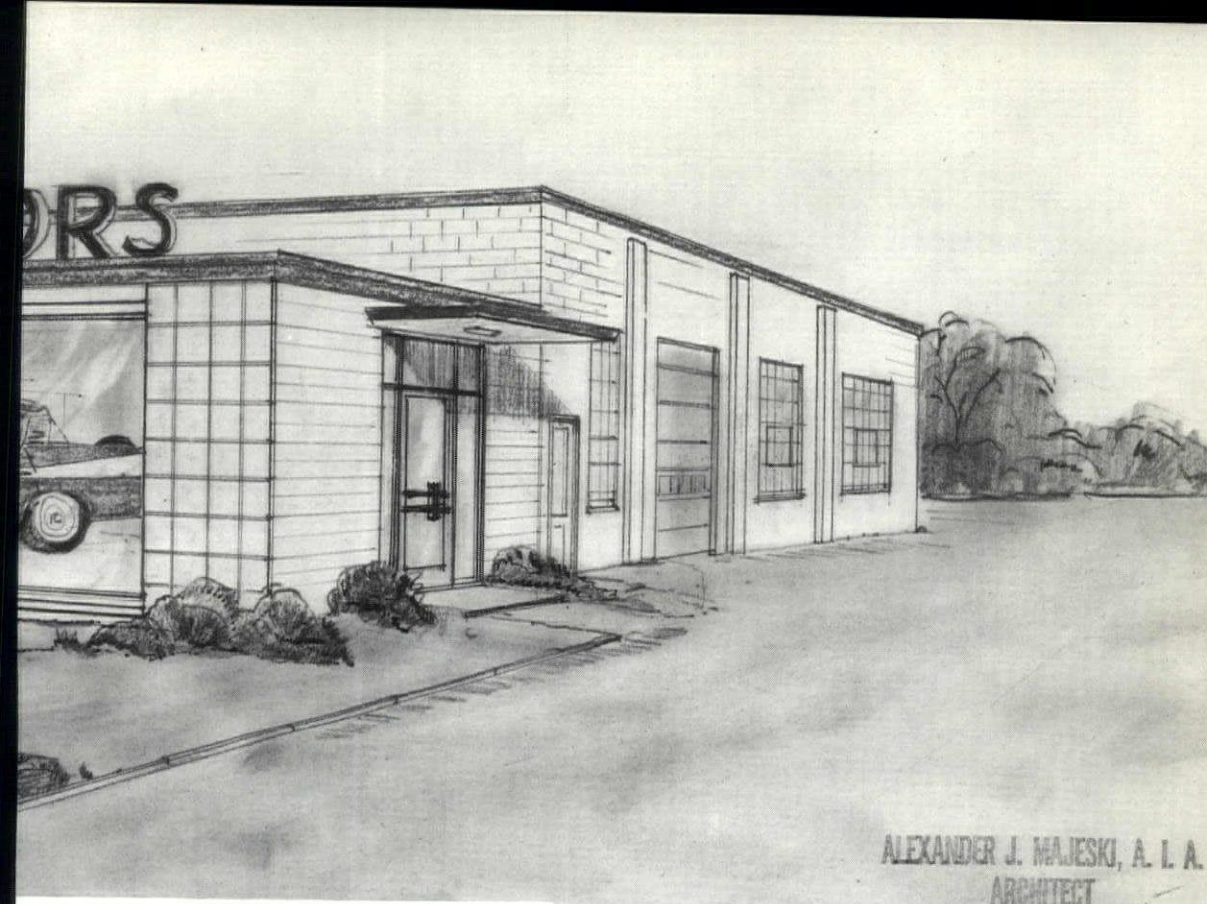

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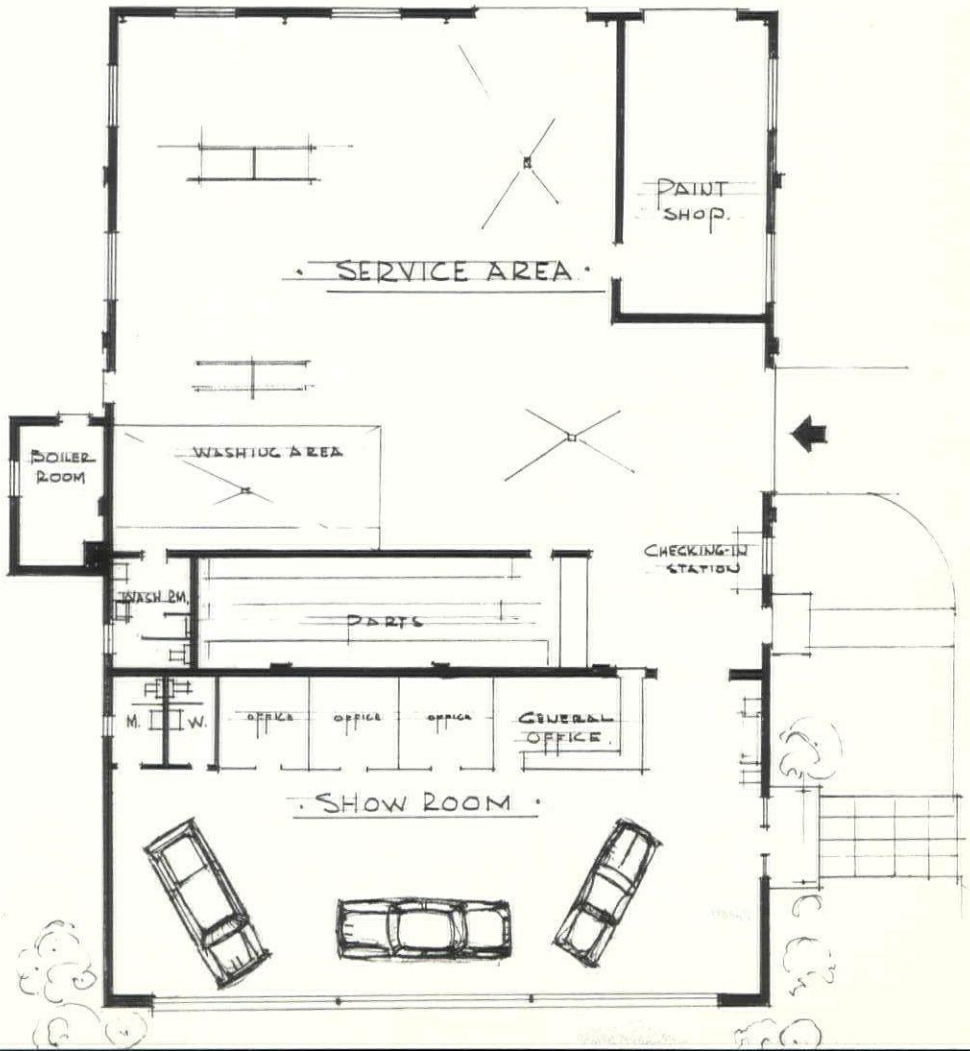

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MODEL OF RESIDENCE FOR
MR. & MRS. ROBERT L. BLACKMAN, HANOVER, N. H.

The house pictured above was designed and the model executed by the office of W. Brooke Fleck, A. I. A., Hanover, N. H. This office feels that the ideal method of presentation to a client is by a scale model which leaves no questions unanswered as to the appearance, from any angle, of the actual finished building.

In this particular case, plans, elevations and perspectives were not putting that satisfied gleam in the client's eyes. Mr. Blackman, who is Dartmouth's Head Football Coach, had gathered many ideas which he wished incorporated in the home and it was not until the model was completed that he and Mrs. Blackman could say that this is what they wanted.

A later edition of New Hampshire Architect will publish photos of the actual house when it is completed.

continued from April issue:

EUROPE IN FOUR WEEKS

By Eugene F. Magenau, A. I. A., Concord, New Hampshire

We were favored by fine weather for the drive through the Austrian Alps and the Brenner Pass. Our little Volkswagon took the grades and curves better than the large American cars, some of which we saw steaming or stalled along the way. Every turn in the road presented a new scenic delight. Often we would look up to see a mountain disappearing in a cloud, and looking still higher, would see the peak reappearing above the cloud.

After crossing the Italian border the character of the countryside changed again quite suddenly. The mountains seemed to close in around us, becoming more rugged, formidable and barren. Soon the snow began to disappear and we began to see building ruins, but could not tell whether they were medieval or ancient. Every bit of land was under cultivation, including even the steepest slopes, which were terraced with hundreds of miles of stone retaining walls. One unwelcome change was the profusion of billboards which line the highways of northern Italy.

We continued on through Verona and Padua, where the cyclists, pedestrians, and cars compete with each other in about equal numbers. The architecture along here was monotonous, with all buildings made of buff or gray stucco or unadorned brick, and roofed uniformly with red tiles. Our reward came when we reached Venice about nine o'clock in the evening and saw the lights of the city reflected in the water while traversing the long causeway to the island. Immediately on arrival we parked our car in the outsize and very modern garage there, and boarded the motorboat bus for the ride down the Grand Canal towards our hotel. Here we encountered our first language difficulty because no one spoke anything but Italian, and their language was completely unintelligible to us, but by gesturing frantically and paying an extra fare or two, we managed to get off at the right stop.

The next morning we went on foot San Marco Square, passing through na row alleys, over picturesque bridges, a window shopping along the way. T Square is a huge paved area with hundre of people milling about feeding pigeo enjoying refreshments at the outdo tables, or just absorbing the beauty the lovely Venetian Renaissance archite ture on all sides. Here the great varie of architectural motifs seems to be weld into a harmonious whole by the beau fully proportioned Campanile, or bell tow which dominates the composition.

We spent a fascinating hour at the gla factory, just off the Square, watchi native artisans work, and learning f example the distinctive color known Venetian red is produced by the use pure gold in its manufacture.

Before leaving Venice we treated ou selves to the unique experience of gondola ride for half the length of t Grand Canal. We left Venice the midc of the afternoon for Florence, our ne destination, via the bustling modern citi of Ferrara and Bologna, and the rugg Appenines. The drive through the mountains in the moon light was a ha raising experience, with endless curv hairpin turns, steep grades and she drops off first one side then the other si of the road. It was a relief when finally dropped down out of the hills in Florence, tunneling through the narr walled streets, following the map in o guide book until we found our hotel.

We fell in love immediately wi Florence. It is a city of 420,000 peop surrounded by hills covered with ced and cypress trees producing the love Tuscan landscape. Our first visit was the Pitti Palace almost across the stre from our hotel. This is a stone structu of tremendous size and scale, designed Brunelleschi for the Pitti family whi for some reason never occupied it, inste

e Medici and three other ruling families red there. It is now a national museum ntaining a Medici chapel, and countless tistic treasures of inestimable value. rrounding the Palace on three sides are e magnificant Boboli Gardens with miles clipped trees and hedges. While the terior of the Palace was designed to press by its size and scale, the interior highly refined architecturally, making perfect setting for the development of lture and display of the masterpieces oduced by the Renaissance artists who ere patronized so lavishly by the ruling milies. One of the most interesting splays of artistic skill is in a series of oms where the plain plaster walls and ilings are painted with representations cornices, balustrades, various other chitectural motifs and sculpture, with e shades and shadows and perspective technically perfect that the third dinsion appears entirely real.

Next we took one of the excellent sightein tours operated by the American xpress Co. At the Piazza della Sigria we saw Donatello's marble David, llini's bronze Perseus, and the spot here Savonarola was burned at the stake. the Uffizzi Gallery we were almost erwhelmed by the many great works used in this series of tremendous halls. is building formerly contained the unicipal offices ("Uffizzi" means "ofes") and the Medici had constructed a rridor over the roof tops of the houses, ross the famous Ponte Vecchio bridge the way to the pitti Palace, half a le away, so that they would go back d forth without going out-of-doors. nong other things, we saw Greek marble atues of Venus, Appollo and the Cymbal ayer, and others dating from around 0 B. C. These were copies of the original onze statues which had been melted wn by the Turks to make cannon. ver before had sculptures and paintings ade such a visual impact on me. There re originals by Giotto, Fra Lippo Lippi, tian, Raphael, Michelangelo, Leonardo Vinci, Botticelli, and Andrea del Sarto; ese were displayed much better than in ost of the old palaces, because in reilding some of the bomb-damaged roofs, they had experimented with various methods of lighting until they had just about perfected it.

Next our bus took us to the cathedral, Santa Croce, known as the Westminster Abbey of Italy because of the great men buried or memorialized there, such as Dante, Rossini the composer, Michelangelo, the Medici, Donatello, etc. This great church has a high wooden roof, beautifully decorated, now being repaired for the first time since it was erected in the early 1300's. Adjoining the church are extensive shops where the Franciscan monks teach leather making, and produce articles decorated in the Florentine manner with gold leaf. Across the street are the mosiac shops where we saw craftsmen fabricating distinctive mosiacs in semiprecious hard stones, or "pietre dure." Colors for the picture or table top, etc. are selected by the artist from stones collected from all over the world, including petrified wood from Arizona; the stones are then fabricated by hand with primitive tools, and the pieces cemented together so accurately that no joints show, producing designs which are unbelievably rich and permanent. We also visited other shops where artists were making delicate bracelets and ornaments of silver. There was no aggressive selling here, as we encountered later in Rome; the Florentines have a superior technique. The tourist finds it hard to refrain from buying these objects which he sees being made before his eyes, after having seen the master's works in the museums.

Now the bus took us by the Foundling Hospital with della Robbia's famous blue medalions. Then on through the residential section of Florence up to Fiesole, a suburb, where the summer homes enjoy a beautiful view overlooking the city. How our big bus ever negotiated some of the narrow streets and corners back to the starting point is a mystery, but it did. Once more back at our "hotel" we finished the day by partaking of a good Italian meal and reminiscing with another American couple about the riches of this most beautiful of Italian cities.

to be continued next month.

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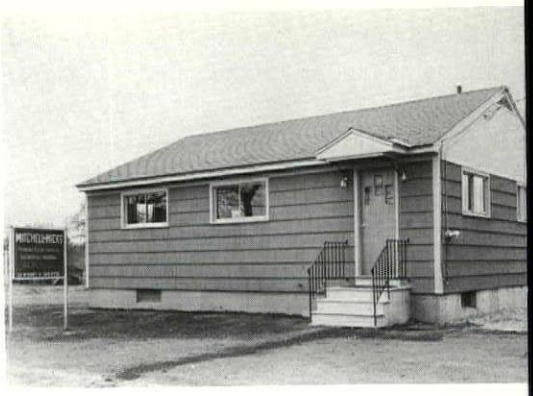

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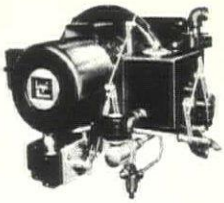

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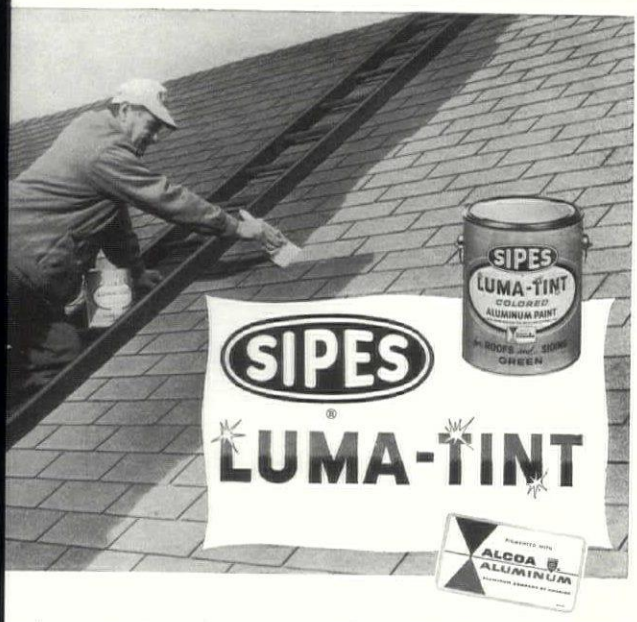

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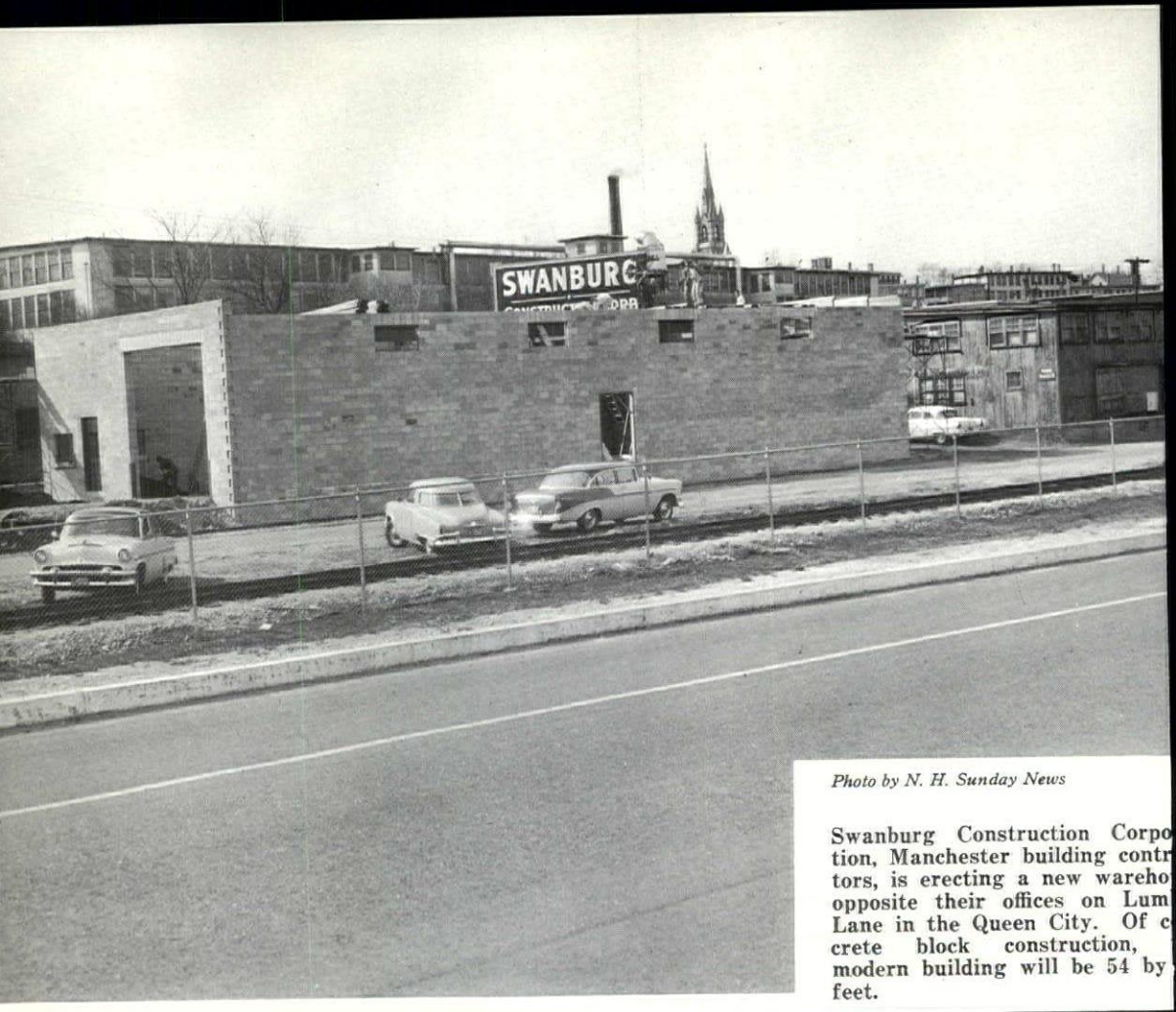
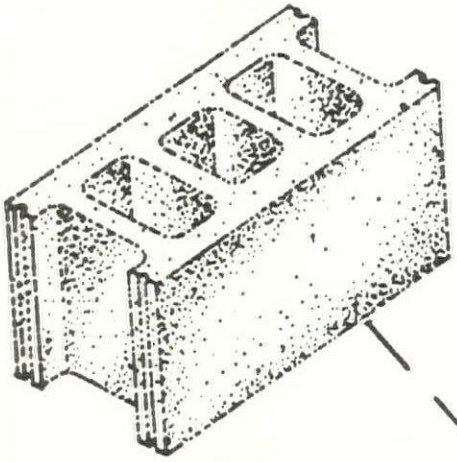


Photo by N. H. Sunday News

Swanburg Construction Corpo tion, Manchester building contr tors, is erecting a new wareho opposite their offices on Lum Lane in the Queen City. Of c crete block construction, modern building will be 54 by feet.



DURACRETE

SPRINGTIME FOR ARCHITECTURE!

By Shepard Vogelgesang, A. I. A., Whitefield, New Hampshire

"The white light shakes across the kes." I did not know Tennyson was iting about the earliest part of spring northern-most New Hampshire until I t down to write in front of this window d discovered that was the way things ked over toward Franconia to-day. sides what meets the eye, the inner e pictures many things in spring. Most us hope that a new house or place of rk, worship, instruction or entertain-nt is the picture held in all other eyes is time of year. There are however rs as well as houses, gardens and estates well as that more traditional fancy of uth in spring. Each one has its blicist and publication: "CARS," ouse and Garden," "Mademoiselle," squire." It is with places shaped for rk, dwelling, worship, instruction and tertainment that we architects are inly concerned. Architecture being an t which embraces much of life and ing, we shall probably have some oughts about those other springtime eoccupations too.

Take cars for instance and houses also. few years ago, roughly thirty, we find e house everywhere shrinking or shrunk size. The Germans were occupied with as Haus als Existenz Mininimum" ndly called "Minimus"; the French, achine a Vivre" and in America a few ars later all sorts of minimal data ding up to the same thing. Everywhere e automobile was reaching for maxi-ms — more size more power more gad-s more chrome. There were also small rs, to be sure, and at least larger houses not big ones, but the public wasn't erested. Small houses and large cars wanted.

The craze for big cars now has just out reached its maximum with the del which is advertised on radio by een to twenty audible steps during an pection from the front to rear (about or 50 feet). No doubt this is a slight ggeration for sake of attention-getting, t some one must still be thinking that size is a desirable attention-arrester. Meanwhile most of the Big Three Motor Makers have their heads together on the proposition of meeting foreign small car competition with small cars of their own.

The House, having exploded into one room during its "Machine a Vivre" and "Minimum" phases, is beginning to repair that damage. Different activities are placed again in separate more adequate spaces. Even the F. H. A. has a limit below which a minimum room is not acceptable. Expedients such as the double-decker bunk in the country house no longer ranks with the invention of the wheel as a boon to mankind. Actual physical environment rather than low cost envelopment is desired. The difference is like that between a sun-suit and an overcoat. In a sun-suit you partake of the environment in an overcoat you exclude it.

It is all very well to say that all this expansion and contraction follows economics. If so, why did not the minimal houses pair off with the mininscule automobiles and why do the board-walk promenade-dimensioned cars now sound dated. I believe that what people can afford never sets the pace, but what they want. Just now the "spacious pleasure dome" is what they want with a garage in the dog news, no longer the garage with maisonette attached. O happy day for Architects! Now lets not flub it with any silly talk about economy but lets "build us more stately mansions."

Now the argument that architects can design for living more cheaply than anybody else — including a "Do It Myself" client, has become out dated — just what are we going to talk about? There are times when silence is not golden nor even

(Continued on Next Page)

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Watch for info in future issues

(Continued from Page 25)

worth a copper and that is when you are trying to hold the interest of a client. Perhaps there are a few of us gifted like Danny Kay who can just make faces or "be" like Frank Lloyd Wright but usually conversation is part of the lure offered the client. Certainly if economics are what you tell the client about and you sell your buildings to him at so much the square foot you and your client will come up with heated lighted shelter by the square foot. Suppose you come up instead with an IDEA not just so many square feet covered by so many paper dollars. Your chances of producing a work of architecture immediately become better, though you may lose the building.

The trouble with the "IDEA" approach is that there are only a few people who want it. If however you are the sort of architect who wants to do work starting with an idea and can deliver the same you don't much mourn the drudgery you escape by avoiding a routine commission—provided you can still eat. Another fault with the building which has an idea is that it may take a long time to establish yourself as a person whose ideas work . look for instance at Frank Lloyd Wrigh present crowded hours . . . that took ti Yet Gaudi, Sullivan, Nervi, Le Corbusi Rudolph with often more extreme id also have survived and even met acce ance while still young men. Wright s he never gave the business of attracti the client any thought; his whole empl sis has been on being something yours and finding the people who can see your way and want it that way. E for the firms who have built reputati for less personal work this "being so thing" oneself works. In the days McKim, Mead and White it was perh easier to be McKim, Mead and White Charles Platt than it is now—in t sense—that the difference between th "Classics" were unimportant and th was basis for acceptance of "classic" w a large public. They took pride howe in their small differences — Long live difference, and the public paid for it cording to its preferences.

Many architects set out about 1930 leaving school to work in offices or pract

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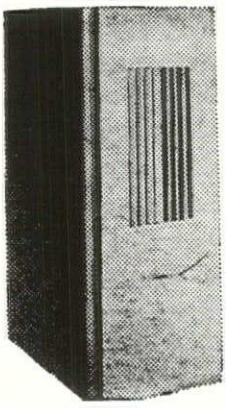

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dependently wishing that the old copy- t architecture were dead. That was ter World War One and just before the pressions beginning in 1929. At the icago Fair in 1930 the architectural mmittee also wished for Death to the pied. By the time the depression was er you might say that their death-wish d come true. I never heard anyone say ry completely what he hoped to sub- tute for copying. They called what was ne "Modern," a few called it "construc- ist" and most "functional." Except for cluding the wind rain and sun and pro- ling wall space which necessitated ificial lighting to see any exhibits no e would be able to point out what nctioned" about the 1933 Chicago orld's Fair or for that matter in much the building of New York's World's Fair 7 years later in 1940. The design committees of these Fairs set "Modern" as a theme and the architects did what semed modern to them. The program did not need to be "sold" so no thought of how to persuade or educate the public to admire the results seems to have entered anyones head.

With the coming of so called, "Modern Architecture" the basic relation of one building to another is harder for the layman to see and to accept because it is one of principles rather than of forms. A major contact between the architect and the public perished — along with the burial of the copied styles. To some extent we are still in trouble with having done something which we cannot sufficiently explain to the public. Nothing as basic as saying that the object to be appreciated is like another object already appreciated is substituted in the non-copyist way of work. What we desired and accepted was usually something which John or Mary had or like the Churchill's Blenheim Palace — only in that case

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(Continued from Page 27)

"more modest, you know." When the architect could give you something like Blenheim Palace he could give you the "goods" and he bettered the department store usually because you did see a resemblance to what you started from but you did not see your neighbor out in that suit they said was "so exclusive" let us say that your chances of seeing the Churchills in Blenheim Palace remained about equally good before and after your architect made the copy.

Nowadays architecture is mostly merchandising like in a department store. You and the architect play it safe and produce minor variations on your neighbor's house — but you are not so chagrined as you are when you have paid good money for an "exclusive" and found it all-inclusive.

A few people remain who have cultivated that acquaintance with architecture which Jefferson included in the requirement for a Gentleman. "Proportion" used to be the word, "I'll tell you just what we want "but you will have to do the "proportions" you know. Something at least left to justify hiring an architect rather than a plain builder. "You know I can make just the plan I want but I can't fit the stairs in." Seldom did our cu vated client think to add that he did know what size beam was required the thirty foot living room span or wl grade to give the plumbing much less h to make his design comely. I suspect thought the builder would know that. still has no idea that an architect is creator but suspects he is a clever bro who buys his "blue prints."

To-day the argument for employi architects is so often "You can't aff not to." This idea is the sort of challer that the "Do it Yourself Public," includi many architects, accept and tear ap with pleasure and pride. The self-ma man, about whom we hear less than f merly, and the self-made house have mu conceit in common including worship economics.

It seems that much which was lost shifting from the style copied from h toric examples to the style copied fr our contemporaries would include a loss of conviction about the worth of t new style. Too often we seem to gr the client nervously with, "see how mu money I am saving you" not, "see h strong and how beautiful I build for yo

(Continued on Page 30)

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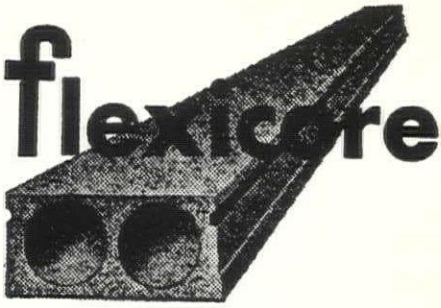

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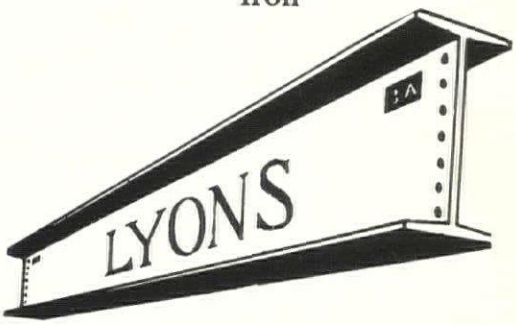

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(Continued from Page 28)
how fair the prospect from those windows we planned together, how grateful the shade from the trellis above this flagstoned terrace or how few steps it takes now to get a meal but how nice to room in the kitchen for visiting too." These things are worth the whole of the best nineteenth century and 20th Century Copy-cat patter but nobody says so and it takes a lifetime for the client to find it out for himself. By and large people don't pay you to save money for them. They pay you to give them something no one else has. That is what architects must sell. The "something no one else has" until after your clients have it. Then he and you can point with pride not to coincidental resemblances to buildings living or dead but to the **first** of this or that. It takes courage and it takes work but when you have it it becomes what others want. If you can't give your client something better than he can do himself why should he hire you? Those who can do what he cannot he employs at least as equals; those who do what he directs are less to him than good servants.

Architects must lead — not just ser
Architects must have vision — not j
dream. Their buildings must have st
because the thoughts of the man comm
sioning them and the man creating th
are right for the time and because
architect has seen that these thoug
are worthy of the effort of creation a
because the way in which the building
created produces proportion scale, rhyth
poetry, or interest—beauty in short—
without beauty there may be commod
but there is no delight. Beauty — e
the illusion of it — is what sells "Car
"House and Garden," "Madmoiselle." Y
should let it help sell your work too
not treat it as a smutty word. Somewh
in beauty there is truth. It is allied w
our most noble aspirations. Like all thi
of the spirit it results, becomes and
is not purchased, bartered, borrowed, c
fined, earned — it is given. Blessed
deed is the client who knows he has t
gift among the things for which he
paid. The client too must "be" to kn
what he has and in the degree to wh
he has being of the spirit will beauty
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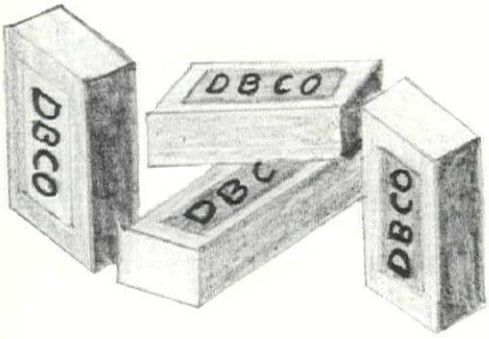

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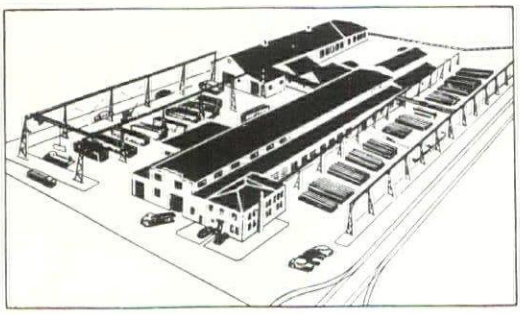

Aerial view of Vermont Structural Steel Corp.

Serving
Northern New England
and New York
with Steel Products

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Our large steel fabrication plant can provide you with structural steel, longspan trusses, ornamental iron and fabricated platework. Our warehouse is kept stocked with complete inventories of steel and steel products. Prompt delivery is our goal on all orders, large or small.

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